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### Symphony Orchestra

Glenn Block Director/Conductor  
*Illinois State University*

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Music Department  
Illinois State University

# SYMPHONY ORCHESTRA

Glenn Block, *Music Director and Conductor*

Symphony in D Major, K. 504 ("Prague")

Adagio—Allegro  
Andante  
Finale: Presto

Wolfgang Amadeus Mozart  
(1756-1791)

performed in honor of the 200th anniversary of Mozart's death

Three Hallucinations from *Altered States* (1981)

John Corigliano  
(born 1938)

visuals provided by Professor Barry Blinderman  
Curator, ISU Art Gallery

*Intermission*

Symphony No. 1 in F Minor, Op. 10

Allegretto—Allegro non troppo  
Allegro  
Lento—Largo attacca  
Lento—Allegro molto—Adagio—Lento—Presto

Dmitri Shostakovich  
(1906-1975)

Braden Auditorium  
Sunday Afternoon  
September 22, 1991  
3:00 p.m.

Symphony in D Major (No. 38), K. 504 ("Prague") Wolfgang Amadeus Mozart

The "Prague" Symphony, with its echoes of *The Marriage of Figaro* and its anticipation of *The Magic Flute*, belongs among the greatest compositions from the last years of Mozart's life. When he completed the score on December 6, 1786, he still had five more years to live. Yet during this time the peak of his popularity in Vienna passed.

But in Prague, popular feeling was different. There, *Figaro* was an enormous success, partly because the Prague orchestra was so much better than the Viennese, particularly in its wind sections. Upon the urging of his friends, Mozart went to hear the superb production of the opera. On January 8, 1787, Mozart set out for Prague, taking with him this new symphony in D Major, which included in the last movement the orchestral figure from *Figaro* that accompanies the duet of Susanna and Cherubino, "Aprite presto."

This three-movement symphony is highlighted by the prominence and striking beauty of the wind parts Mozart had written for the famous Bohemian wind section. The melodies dance, the instrumentation sparkles and glows, and the whole laughing, hectic world of 18th-century opera comes to life again in this memento from some of the happiest days of Mozart's life.

Three Hallucinations from *Altered States*

John Corigliano

*Three Hallucinations* is based upon music written for Ken Russell's film *Altered States*. Three movements, "Sacrifice, Hymn and Ritual," are played without a break and are interrelated motivically and melodically. In the film, Russell devised several extended religious hallucinations; the two outer movements of *Hallucinations* ("Sacrifice and Ritual") are taken directly from the original film score.

"Sacrifice" depicts the pagan slaying of a seven-eyed goat, superimposed against other images of death (primarily the death of the hero's father) and sensuality. The movement begins with a slow introduction setting up a trance-like state. This is interrupted by the bleating sound of oboes playing in a highly primitive manner. The motto thus introduced—an ornamented and repeated single note (C)—figures not only in the development of this movement, but also in the final movement as the motive of the dance. Other ingredients combine with the oboe motive—specifically, an intervallic relationship (the tritone or flatted-fifth) and a melodic fragment (from the hymn *Rock of Ages*). A final superimposition of all of these ingredients culminates in a gigantic orchestral glissando which ends the movement.

The second movement, "Hymn," develops and extends the fragment of *Rock of Ages*, fading in and out of a realistic version of the music into more hallucinatory visions. Blurred visions of choral "Amens" (plagal cadences) float like clouds around this music.

The last movement, "Ritual", interrupts a series of these cadences with frenzied energy, and the momentum leads to a savage ritual dance (in the film, the Hinch Indians' mushroom rite). The orchestral forces are augmented here by two sets of four timpani and by an expanded percussion section. The work ends in a burst of cumulative energy.

Symphony No. 1, Op. 10

Dmitri Shostakovich

This fresh and surprisingly masterful score was Shostakovich's graduation piece at the Leningrad Conservatory. He was only eighteen years old when he wrote it and nineteen when it was first performed (May 12, 1926) in Leningrad under the baton of Nicolai Malko. It quickly made its way outside of Russia, and in November of 1928, Leopold Stokowski conducted the Philadelphia Orchestra in its first American performance.

The Soviets were quick to realize that Shostakovich was the most gifted of their younger composers, and he became an unofficial composer laureate. He came to compose music of more depth and power, and his Seventh Symphony, composed during the German siege of Leningrad in World War II, was given far wider publicity on the wave of emotion its subject inspired during the war. But this First Symphony, still among his most popular, has a freshness and spontaneity that makes it particularly appealing.

The symphony is cast in the traditional four-movement form, with the slow third movement leading by way of a dramatic snare drum roll directly into the finale. The main theme of the first movement is a jaunty tune, like a cross between a quick march tune and an old-fashioned ragtime. This theme is particularly interesting because it returns as a theme of the lyrical third movement, and is then transformed once more as a theme in the fast and agitated finale.

Coming ISU Orchestra Concerts:

Wednesday Evening, October 2 7:00 PM Kemp Recital Hall  
Bach—Brandenburg Concerto No. 3  
Elgar—Serenade for Strings  
Mozart—Serenata notturno

Sunday Afternoon, October 27 3:00 PM Braden Auditorium  
Mozart—Requiem (with the ISU Civic Chorale)  
Ibert—Concertino di Camera (with James Boitos, *Saxophone*)  
Respighi—Pines of Rome

Sunday Evening, November 24 7:00 PM Braden Auditorium  
Annual Holiday Concert (with ISU Massed Choirs and Soloists)

## Personnel

### *Violin*

Nicholas Currie, *Concertmaster*  
Carlene Easley, *Principal Second Violin*  
Elizabeth Honn  
David Hovorka  
Lilianna Klos  
Renee Lyman  
Deborah Paulsen  
Cindy Rocke  
Chris Spoons

### *Viola*

Dennis A. Luna, *Principal*  
Stacia Holmes  
Denise C. Phillips  
Jennifer Ponzo  
Jackie Young

### *Cello*

Amy Wiegand, *Principal*  
Li Bo  
Maria Cooper  
Kyung Mi Lim

### *String Bass*

Brian R. Dollinger, *Principal*  
Edwin Botley  
Daniel Goebel  
Mike Govert  
Maxie Johnson, Jr.  
Mark Kadetsky  
Jin Kangzhong  
Mark Ruesink  
Paul Sloth

### *Flute*

Kimberly McCoul, *Co-Principal*  
Ronda Ford, *Co-Principal*  
Scot A. Schickel, *Piccolo*

### *Oboe*

Karla Ilten, *Principal*  
Mary K. Mutchler

### *Clarinet*

Jeffrey S. Allison, *Principal*  
Christine Hoover  
Larry VanMersbergen, *Bass Clarinet*

### *Bassoon*

Robin Roessle, *Principal*  
Christopher Harrison  
Piper Rich, *Contrabassoon*

### *Horn*

Kent Baker, *Principal*  
Rachel J. Bettin  
Nancy Traut  
Eric Kaiser

### *Trumpet*

Timothy McCoul, *Principal*  
Craig Raihala  
Johnnie Green  
Sarah Bennett

### *Trombone*

Anthony V. Bianchetta, *Principal*  
Kathryn Hoff  
Matthew A. Kastor, *Bass Trombone*

### *Tuba*

Edward A. Risinger, *Principal*

### *Timpani*

Todd Sheehan, *Principal*  
Terry Peebles

### *Percussion*

Fonda Ginsburg, *Co-Principal*  
Terry P. Peebles, *Co-Principal*  
Raymond Fineron  
Todd Fugh  
Craig Sayles

### *Keyboard*

Mike Govert  
Sandor Benyus

### *Manager*

Dennis A. Luna